

Theatrical Art

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Abstract: this article discusses different schools and tendencies in theatrical art, artistic ideas and methods, creative directions of directors and actors. Rehearsals of Konstantin Stanislavsky, A.A. Goncharov are covered.

Keywords: theatrical art, director, actors, ideas, play, performance, study, ability, dialogue, play, image, action.

Theatrical art is evolving in the struggle between different schools and trends, artistic ideas and methods.

Theater, unlike other arts, has its own characteristics.

Theater is a collective art. Unlike many works of art, the play is created by several artists. It has a team of directors, actors, artists (stage designers), composers, and representatives of various master classes. Everything is managed by the director. "The power of theater is," wrote Konstantin Stanislavsky, "a collective creation that unites all the artistic creations of poets, painters, directors, dancers, add-ons, decorators, electricians, costume designers, and other performers."

1. It is impossible to identify only one artist in theatrical art. Here the team works as a creative ensemble. And all its members must work towards a common goal - to create a play that evokes a desire to protect their theaters from "all sorts of filth."

2. K. Stanislavsky said: Then the favorable conditions for creativity will arise spontaneously, and creativity will occur only in a place where a suitable creative environment is created. The environment in which the team lives and works is the foundation of any theatrical organism.

The theater team is an association of complex heroes. The director has to find a way to bring different people together in the name of creating a play. Theater is a synthetic art. He combined art, architecture, music, dance, plastic, color, lighting, applied arts, the art of acting and directing, and finally literature as the first principle of stage action. All of these components must lose their independence when a single play is created. When one of the art forms that works for a performance begins to exist outside the ensemble, beyond the individual concept, the harmony of the play is immediately disrupted.

Not all talented artists can work in the theater. Theater requires self-control, violence, in the name of the super mission of the play to choose from a variety of expressive means. If a composer, artist or choreographer is able to submit to the ideas of the author and director and to subordinate his art to the concept of the future performance, if he considers himself one of the instruments of a self-performing orchestra, they remain indispensable for the theater. Many nineteenth-century composers wrote works for theatrical performances (Mendelson - "Dream of the Evening Dream", Tchaikovsky - "Romeo and Juliette", Serov - "Snow Maiden"), but their music is not included in the performances, because it has a certain independence which is; could be sung separately offstage and at concerts. The same can be said about artists. Almost the entire galaxy of "Travelers" is written for the theater. There are many sketches for various performances by Polenov, Surikov,

Vasnesov, but none of these artists can be called as “theater” except Vasnesov. Their individuality was so clear and vivid that it demanded unlimited independence that did not fall within the scope of the director’s intention.

As a synthetic art, theater has a great aesthetic impact on the audience and evokes a sense of empathy in them. V.G. According to Belinsky, drama in the theater “raises a new force from head to toe, enters into an alliance with all art, asks them for help and takes all its funds from them.” Music, painting, plastic, words -all of them are combined in the art of theater, which gives it a very impressive and expressive power. Theater is understandable and loved by all segments of the population, so it is one of the most powerful means of spiritual influence for the public. The basic law of any theater, regardless of its characteristics and direction, is that it is a movement that is literally understood not as a physical movement in space, but as a performance and the inner movement of each image. On the first page of the play are written “characters.” They don’t talk, they don’t worry, but they define. Therefore, the director must recognize the effective basis of the play, find a visible expression of the action on stage. Dialogues should be the result of characters and collisions. Movement is the brick that makes up a performance building. You can’t play any piece of music without a musical note written on the notes. It can be noted our music as a movement. We are an effective chain of points,”super-to The actor creates an image of himself. You can't be a good artist today without being well-rounded. The richer the artist as a person, the more interesting and colorful the images he creates on stage. Every great actor is first and foremost a person, a person with his own inner world, his own outlook on life, his own beliefs. Many modern actors, for example, Djigarkhanyan, M.Ulyanov, O.Tabakov, A.Lazarev, I.Kostolevsky, M.Neelova and others are famous people, great artists who will never forget their civic destiny . The actor creates his/her art in public. Only in the theater can the audience not only witness, but also take part in such an extraordinary celebration, which is called the creative process of experience. A spectator who comes to the theater is looking for answers to many questions that interest him in life. And the fact is that there is no such thing as a human activity that cannot be described from the stage. The modern theatrical process is a debate about life and the meaning of life. There is a lot of talk about emotional, visual, and public issues. Yu.A. Zavadsky called the popularity of the work “an invaluable asset of the theater.” Experience has shown that the main thing that activates the viewer is not the story of the event, but the action that takes place before our eyes, not the alien display (such as Brecht). Ideologically and artistically, drama plays a leading role in theatrical art. The theater accepts the play, thereby expressing its interest in the subject and committing itself to revealing the ideological content of the play through theatrical art. The selected play amazed the director and his colleagues with his ideas, images and thoughts. They already see a special world where they are unique people with their hobbies, worries, habits, passions, and they want to recreate this world on stage. They see life more vividly and originally, and if it is portrayed in the play, the action will be more vivid in the next play. The theater staff takes the material from real life to create the play. Only on the basis of their knowledge of life can directors and actors open the play in a certain way and find the right stage solution. The images and ideas of the play must live in the souls and minds of the actors and the director, enriched by their own experience, based on reality.

The role of the director in modern theater is great and responsible, because the theater serves the present and answers all its important problems. The director must be inspiring in their depiction on stage, he must find artistic means to help raise and illuminate the pressing issues of life, because the interests of the audience are at the center of great civic issues, current issues of today. And theater should help find answers to these questions. The position of invading active life is associated with the search for modern images. Today's theatrical image should be defined by the idea of the play with the maximum amount of new artistic information per unit of time. Master

V.I.Nemirovich-Danchenko calls for recall of three important qualities. The first quality is the ability to translate plays and roles, to show "how to play". The second quality is to reveal to the actor everything he does on stage, that is, to observe how the ideas of the author and director are reflected in the actor, where he can control his imagination, and to what extent you can demand a particular task. Speaking about the second quality, Goncharov Nemirovich-Danchenko reminded that he compared the director with a mirror, reflecting the unique features of each artist. Finally, the director's third task is to organize the whole show.

The completeness, the clarity of the play, the contagious power of the ideas and the completeness of the whole form depend on the director. The ultimate goal of planning is the ability to creatively combine and direct the actions of all participants in a play to define an ideological and artistic idea.

Defining directing as an art of human science, Andrei Alexandrovich called the division of directors and principals into teachers unacceptable and harmful. (Previous agreement with the outside of the play: spectatorship, the effectiveness of spatial solutions; the second is related to the development of the actor's inner performance). If the director is limited to the search for the external form, if he does not reveal the human world, the inner mental processes, or, conversely, is engaged in revealing the spiritual world, beyond the scope of bright external expression, beyond the convex form, he is with theatrical art can not engage. The spirit of direction, first of all, in the love of people, in life, this profession requires an independent approach to life, a high level of understanding of public duty. The director-artist should have his own themes, his own, and the audience should ask him: "Why is this problem bothering you? Why did you bring this play, what do you want to tell people? Theater is a conversation between people. imaginary imaginations and ideas begin to take on a certain artistic form only from the "seed" of the concept. The director's plan and the performance lie in a period of collaboration with actors, artists, composers, all people, workers. Watching means solving a lot of unknown equations. The form of this decision, the unity of "what" and "how" and their figurative system is the director's intention. artistic integrity is of special importance in modern theater, where it has become an integral principle of art. the principle of theater, which is characteristic of modern theater, arises from the interaction of the means and methods of artistic expression. The show's "super function" defines its genre as organic, clear, believable.

Based on the design, style and genre of the play, the director assigns the tasks of different artists, through whose work he expresses the idea of the play and the super task of the play. It is the responsibility of both the director and the actor to choose the right path to open a play.

In this interesting introductory speech, A. A. Goncharov called on newcomers to study the laws of creativity, to learn all the nuances of the profession. It helps student principals in practical work, working on initial research that gathers knowledge about life, people, personal experiences, and various aspects of life around them.

II. Etudes

In their first works, students are authors and performers.

The first, simplest exercise in learning the elements of internal technology included tasks that helped identify not only professional qualities but also students' ethical attitudes. In order to organize independent training, it was necessary to reveal more clearly their abilities and individual characteristics by nature.

Research is the simplest type of dramatic work. Therefore, the same problems arise in the preparation of sketches and small performances. Research is a topic that excites students, ultimately motivates the development of movement, and human temperament should be the focus.

When the relationship of one, two, or more 'I's' in the proposed situations deteriorates sufficiently, their actions are strictly selected and clearly defined, creating a living environment that allows the study to become a work of art of 'time and ground air' is created. The most important principle of training future directors lies in the inextricable link between professional training and moral education, because from the moment of reading it, courage and clarity depend on the status of the artist, his life knowledge. The personal life and creative position of the director and actor were important to AA Goncharov during his studies. The full manifestation of the spiritual and physical potential of the study gave the right to assess the student's personality. Show yourself "in the nude," that is, it was the actor's job, according to Goncharov. The actor's ability to participate in the roles in person, the personal weakness of the event must be constantly evolving, every day, from class to class, from rehearsal to rehearsal.

III. Proposed circumstances.

The work of a poet, director, actor, painter begins with fiction. If 'it' helps them, they need to move from everyday reality to a world where creativity is realized - to the world of the proposed conditions of play and role.

Life forces us to act on the conditions it offers: rain, snow, buying a new suit, the death of a father, the departure of a wife, and so on. In different suggested situations, a person acts differently. However, the actions that result from the same proposed situations will be different for each person. So at the station, when you say goodbye, not everyone suffers. Someone will undoubtedly alleviate the situation and come up with a thousand things to alleviate the bitterness of the divorce. An effective process consists of the situations, events, their evaluation, and actions proposed. Event: A grenade was thrown at the headquarters window. Actions: One climbed under the table, another ran down the aisle, a third blocked the commander, and a fourth threw a grenade out the window. In connection with the incident, it is very important to evaluate and find the act. In assessment, as in action, all human psychophysics are involved.

By preparing sketches with the students about the proposed situations and events, A.A.Goncharov encouraged them to pay attention to the ways they chose to bring fiction to the stage. Here you need to clearly identify and identify the situations that are offered in order to be able to "combine" all your spiritual and practical experiences.

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